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# AMERICAN MUSIC TEACHER

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S. TURNER JONES, Managing Editor

LUCILE RICE JONES, Associate Editor

## From the Editor

**T**O present and prospective music teachers.

Teaching is a profession and a calling. One must feel "called" to teach in order to assure his success. The frustrated concert artists who use teaching as a means of making a living can never be as proficient in teaching as those who decide early in life that they want to teach, and accordingly train for a teaching career.

An individual who has aimed for a concert career, but who, for some reason or reasons, has never been able to succeed solely as a concert artist, may produce some outstanding performers. Conceivably he could develop the performing technique of some individuals, but teaching music is more than developing performers who can play faster and more accurately than their colleagues. The music teacher of today must develop in his pupils the ability to use his music study as a form of emotional communication, an attribute to emotional well-being, as a contributing factor in the emotional maturation of the individual. The teacher who has been trained as a technician, and who trains or teaches in the manner in which he was taught is certainly doing a great disservice to the youngsters who are sent to him for their musical education.

Such thinking is still prevalent in this country. Fairly recently a European trained musician stated that the first two years of piano study should consist of nothing but technical exercises that would limber up the fingers of the students, and prepare them for the simpler compositions of Bach. You can imagine how many young students that person has. Such training might be right for a child

(Continued on page 20)

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# New Aspects of Coordination and Correlation in Vocal Teaching

by Alice Gerstl Duschak

ALL elements in life, in nature, seem interrelated, connected, and, to a certain extent, dependent upon one another. The relationship which exists between the physical and the spiritual, when understood and brought into right correlation, offers constant challenge for research in many fields.

These reflections in fact were the seeds for ideas pertaining to voice production I would like to develop in the following article. In working with students on vocal problems it is my contention that great practical use can be made of such ideas.

Coordination acquired and established in familiar fields can successfully be employed as comparative factors in unfamiliar or less familiar fields. The mastery of the new coordination will greatly be accelerated if some generally understood principles from a different related field are methodically applied. This idea can well be used in all fields of music, in fact in all fields of teaching. It will be especially successful, if the medium used for comparison originates in the realm and personal experience of the student.

## Vocal Physiology

In voice production, besides, of course, the guidance of a good ear, a knowledge of fundamental vocal physiology should be prerequisite. Simple physiological explanations should always be given along with the use of imagery to avoid getting lost in a chaos.

In view of its workability and success attained, I would like to offer for consideration the fact that the solution of a vocal problem is often furthered by the performance at the same time of a physical act which represents a certain parallel to the vocal act. Concentration on the vocal act is thereby enhanced.

Some examples of those coordinations which could be applied to stim-

ulate correct and vital vocal production will briefly be outlined.

1. *Drawing.* (Pertaining to esthetics or to simplified physiological happenings, or to both.)
2. *Movement.*
3. *Touch.*
4. *Scent.*
5. *Picturization.* (Color, plasticity, etc.)
6. *Unification of comparisons.*
7. *Different emotional contrasts.*

Just a few illustrations of each of these points will follow.

### 1. Drawing.

a) To avoid shake, quiver, bleating, or any kind of tremolo of tone, draw on a blackboard while singing the vowel "A," a straight lateral line through a number of "A's" which have no horizontal bar, thus: (A A A). Through this visual aid of seeing and partially drawing the vowel, the "A" will be stimulated to remain unchanged and clear. In addition, by drawing this straight line, a great evenness of tone without stiffness can be acquired. Furthermore, through this movement not only the vitality and evenness of tone is stimulated, but also an emotional tone-stability established, since the arm and hand activity as well as the visual observation of the drawing itself has the valuable psychological effect of diverting the attention from over-anxiety and fear so often encountered as causing unsteady tones.

### Scooping

b) To reach a pitch-center, avoiding scooping especially when approaching a high note from below, draw, while singing, a fast ascending vertical line passing through the middle of one or more x's (x). (x)

Continue, after reaching the pitch-center, to draw the line upward to counteract the possibility of flattening the tone. Otherwise, physiologically speaking, the muscles often have a tendency to give or to relax too soon

and will not hold the necessary tension sufficiently to retain pitch.

c) Drawings pertaining to physiological happenings only: If the student, while singing, draws curved parallel lines in one direction [ ] we shall observe that it greatly furthers the ability to retain a widely "open throat" (pharynx) by continuously stimulating the action of the widening (yawning) muscles of the pharynx. Thus it helps to counteract the ever present trend of the swallowing (constrictor) muscles to constrict the throat. The drawing of the curved parallel lines serves as a fixing reminder to keep the throat open.

### 2. Movement.

a) The singer himself should conduct artfully, while singing phrases, with expressive movements, to stimulate a flexible, flowing legato. Of course, nothing in the sense of metronomical timebeating should be done since this would just have the opposite effect on singing. It would cause rigidity and therefore defeat the purpose.

## Dance Movements

b) Dance movements, rounded and flexible, can be carried out to serve the same purpose; namely, to counteract tone-rigidity, and psychologically to overcome tension. But any movement should be avoided which would interfere with those muscles necessary for correct singing. For instance, one should never raise the upper body, overstretching, as dancers often do. It would distort the all-essential posture of the singer, interfering with the necessary support of the voice by hampering the action of the muscles of the abdominal press.

### 3. Touch.

To stimulate mellow tone-inflections with distinct tone-centers but without push or harshness, make impressions with your finger on a stretched silk scarf or rubber band. The material will give without tearing. This action may have the power

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Alice Gerstl Duschak teaches at the Peabody Conservatory of Music, Baltimore, Maryland.

# The Piano Concertos of Mozart

## by George Anson

THE Piano Concertos of Mozart are without question his greatest keyboard music. At least a dozen of them stand in the first rank of the concerto literature.

From youth, when he made arrangements of other composers to use as Concertos, until the final work, in 1791, Mozart was fascinated with the concerto form.

For convenience in discussion, the Concertos are divided into four periods:

- I—Early Arrangements
- II—The Salzburg Concertos
- III—The Vienna Concertos of 1782
- IV—The Mature Works

### IDENTIFICATION

All works listed are arranged chronologically, with the customary K. number given first, followed by the corrected Einstein numbering: K. 466 (E. 466).

### GRADING

No attempt has been made to evaluate the grade levels of these works, either as a whole or by movements. While many have technical difficulties which a good pianist can meet, the musical requirements are another matter. Certainly few of the Concertos are teaching material, at least for the average student, though all too many teachers and students attempt them!

### REQUIRED READING

- For any serious Mozart student, these two books are a MUST:
- Mozart and His Piano Concertos  
by C. M. Girdlestone  
published University of Oklahoma Press
  - A Companion to Mozart's Piano Concertos  
by Arthur Hutchings  
published Oxford University Press

### RECORDINGS

Long-playing recordings are available for EVERY Piano Concerto by Mozart.

### MINIATURE SCORES

Miniature scores are an invaluable aid in the study of the Concertos, especially in preparation for performance with an orchestra. These small scores are available for nearly all of the Concertos, and are listed below.

The BROUDE, EULENBURG, and INTERNATIONAL scores are all excellent.

### EDITIONS

Every good and easily available edition of the Concertos as published by American publishers, or available through them, is listed below, with complete details as to editor and cadenzas used. ALL are published as SINGLE COPIES, with orchestral parts for a second piano in score, unless otherwise noted.

### CADENZAS

The problem of cadenzas in the Mozart Concertos should be solved by the use of the original ones when these are available. There are numerous ones for which Mozart did not write down cadenzas, and suggested recent ones are listed.

In most instances, cadenzas written by others are FAR TOO LONG! Note how brief generally, yet how fitting, are the ones Mozart himself wrote.

If no cadenzas are available, there is only one recourse: The pianist must write one, or get someone else to do it.

The BROUDE publication: 36 Original Cadenzas to the Piano Concertos, K. 624, is absolutely essential equipment for the pianist.

George Anson is Head of the Piano Department, Texas Wesleyan College, Fort Worth, Texas.

### I—EARLY ARRANGEMENTS OF WORKS BY OTHER COMPOSERS

- K. 107 (E. 21 b)—Three Sonatas by J. C. Bach arranged as Concertos with String Orchestra.

Composed summer 1765 in London or autumn 1765 at the Hague. The young Mozart took three Sonatas by J. C. Bach and distributed the musical material between piano and orchestra, which in the latter case consisted of two violins and bass.

- No. 1 in D major

Three movements:

Allegro D major 4/4

Andante G major 2/4

Tempo di Menuetto D major 3/4

#### PUBLISHED:

In complete score form only—EDITION SCHOTT No. 1601 (ASSOCIATED)

- No. 2 in G major

Two movements:

Allegro G major 4/4

Allegretto G major 2/4

#### PUBLISHED:

In complete score form only—EDITION SCHOTT No. 1602 (ASSOCIATED)

- No. 3 in E flat major

Two movements:

Allegro E flat major 4/4

Allegretto E flat major 3/4

#### PUBLISHED:

In complete score form only—EDITION SCHOTT No. 1603 (ASSOCIATED)

- K. 37 (E. 37)—Concerto in F major

Composed in April 1767 in Salzburg

Three movements:

Allegro (Raupach) F major 4/4

Andante (Schobert or perhaps Mozart) C major 3/4

Allegro (Honauer) F major 3/4

This Concerto is an arrangement of various Sonata movements by the composers specified. The original keyboard parts are unchanged, with light orchestral parts and *Tutti* added for full strings and two pairs of wind instruments. NO AVAILABLE AMERICAN PUBLICATION.

- K. 39 (E. 39)—Concerto in B flat major

Composed in June 1767 in Salzburg

Three movements:

Allegro spiritoso (Raupach) B flat major 4/4

Andante (Schobert) F major 4/4

Molto allegro (Raupach) F major 2/4

Another arrangement of various Sonata movements. NO AVAILABLE AMERICAN PUBLICATION.

- K. 40 (E. 40)—Concerto in D major

Composed in July 1767 in Salzburg

Three movements:

Allegro maestoso (Honauer) D major 4/4

Andante (Eckhardt) A major 2/4

Presto (C. P. E. Bach) D major 3/4

Third of the set of arranged Sonata movements. NO AVAILABLE AMERICAN PUBLICATION.

- K. 41 (E. 41)—Concerto in G major

Composed in July 1767 in Salzburg

Three movements:

Allegro (Honauer) G major 3/4

Andante (Raupach) G minor 2/4

Molto allegro (Honauer) G major 3/4

**The final arrangement.** All of these works were quite possibly conceived and written for harpsichord rather than piano. NO AVAILABLE AMERICAN PUBLICATION.

## II—THE SALZBURG CONCERTOS

K. 175 (E. 175)—Concerto in D major

Composed in December 1773 in Salzburg

Three movements:

Allegro D major 4/4

Andante ma un poco Adagio G major 3/4

Allegro D major 2/2

The first original Piano Concerto of Mozart, written at the age of seventeen. In 1782 Mozart replaced the final movement with K. 382, listed below. NO AVAILABLE AMERICAN PUBLICATION.

K. 238 (E. 238)—Concerto in B flat major

Composed in January 1776 in Salzburg

Three movements:

Allegro aperto B flat major 4/4

Andante un poco Adagio E flat major 3/4

Rondeau. Allegro B flat major 2/2

Perhaps of more historical than musical interest, with a more modest orchestral part than the previous one. The manuscript shows that the soloist must have filled in figured bass frequently. NO AVAILABLE AMERICAN PUBLICATION.

K. 242 (E. 242)—Concerto in F major for Three Pianos

Composed in February 1776 in Salzburg

Three movements:

Allegro F major 4/4

Adagio B flat major 4/4

Rondeau. Tempo di Menuetto F major 3/4

Called the "Lodron" Concerto, as it was written for Countess Lodron and her two daughters. One piano part is much easier than the others. Since the work was written for three lady amateurs, it falls far below his usual high level of attainment. Mozart also arranged the work for two pianos and orchestra.

PUBLICATION:

SCHIRMER LIBRARY No. 1578.

This is a version transcribed by Josef Wagner for two pianos without orchestra, all parts being incorporated in the score. An effective arrangement, but not easy, for the parts are not especially pianistic. Original cadenzas are retained and enlarged, with a new one in the final movement by Mr. Wagner.

K. 246 (E. 246)—Concerto in C major

Composed in April 1776 in Salzburg

Three movements:

Allegro aperto C major 4/4

Andante F major 2/4

Rondeau. Tempo di Menuetto C major 3/4

Written for the Countess Lutzow, and thus nicknamed, this Concerto is quite similar to K. 238. Mozart wrote a cadenza for the third movement in the score. NO AVAILABLE AMERICAN PUBLICATION.

K. 271 (E. 271)—Concerto in E flat major

Composed in January 1777 in Salzburg

Three movements:

Allegro E flat major 4/4

Andantino C minor 3/4

Rondeau. Presto E flat major

An original and truly bold work, a landmark in the history of the piano concerto. Written for a visiting French pianist, Mlle. Le Jeunehomme, this is Mozart's first significant Concerto, with a new and personal quality entering his music for the first time.

PUBLICATIONS:

INTERNATIONAL MUSIC COMPANY No. 571.

Edited by Adolf Ruthardt. Original cadenzas to all three movements by Mozart.

PETERS EDITION No. 3309 f.

Edited by Edwin Fischer and Kurt Soldan. Original cadenzas by Mozart, with alternate cadenzas to the third movement.

SCHIRMER LIBRARY No. 1704.

Edited by Isidor Philipp. Original cadenzas by Mozart. Miniature scores published by BROUDE and EULENBURG.

K. 365 (E. 316 a)—Concerto in E flat major for Two Pianos

Begun in Salzburg 1779—completed 1780.

Three movements:

Allegro E flat major 4/4

Andante B flat major 3/4

Rondeau. Allegro E flat major 2/4

Written for himself and his sister, Nannerl, this is an endearing if not great work, and the only one he wrote originally for this combination. The piano parts contrast brilliantly between themselves and the orchestra.

PUBLICATIONS:

PETERS EDITION No. 2212.

Edited by Adolf Ruthardt. Set of two copies. No cadenzas.

G. SCHIRMER.

Arranged for two pianos by Louis Victor Saar. This is an arrangement for two solo pianos incorporating all the parts.

Miniature scores published by BROUDE, EULENBURG, and INTERNATIONAL.

Separate Cadenzas:

Original cadenzas to the first and last movements can be found in the Girdlestone book: Mozart and His Piano Concertos, pages 500-503.

Cadenzas to the first and third movements by Leopold Godowsky, and published by CARL FISCHER. Cadenzas by Carl Reinecke published by INTERNATIONAL.

## III—THE VIENNA CONCERTOS OF 1782

K. 382 (E. 382)—Concert Rondo in D major.

Composed in March 1782 in Vienna.

Allegretto grazioso D major 2/4

Written for Mozart's own use as an alternate last movement to K. 175, this separate movement does not have the style of the earlier movements. As a Theme and Variations, it is quite attractive.

PUBLICATIONS:

INTERNATIONAL MUSIC COMPANY No. 988.

Edited by G. F. Ghedini. Original cadenzas by Mozart. Miniature scores published by BROUDE, EULENBURG, and INTERNATIONAL.

K. 386 (E. 386)—Concert Rondo in A major.

Completed October 19, 1782, in Vienna.

Allegretto A major 2/4

This was probably the original version of the final movement of K. 414, and is perhaps superior to the other. Left in sketch form, and completed by Alfred Einstein. Wonderfully attractive music.

PUBLICATION:

ASSOCIATED MUSIC PUBLISHERS (Universal Edition No. 10766)

Reconstructed and edited by Einstein, with a cadenza by George Szell.

K. 414 (E. 386 a)—Concerto in A major.

Composed in autumn of 1782 in Vienna

Three movements:

Allegro A major 4/4

Andante D major 3/4

Allegretto A major 2/4

A poetic and charming work, in many ways unique. Never grand, never brilliant, but musically most satisfying.

PUBLICATIONS:

ASSOCIATED MUSIC PUBLISHERS.

Solo piano part only, with second piano part published separately. No cadenzas.

INTERNATIONAL MUSIC COMPANY No. 922.

Original cadenzas to all movements by Mozart.

SCHIRMER LIBRARY No. 1731.

Edited by Isidor Philipp. Original and alternate cadenzas by Mozart.

Miniature scores published by BROUDE and EULENBURG.

K. 413 (E. 387 a)—Concerto in F major.

Composed in winter 1782/83 in Vienna.

Three movements:

Allegro F major 3/4

Larghetto B flat major 4/4

Tempo di Menuetto F major 3/4

Not a great Concerto, but quite amiable throughout. There is fine contrapuntal writing in the third movement. K. 413—414—415 may be successfully performed with string quartet accompaniment only.

PUBLICATION:

The only American Edition is the Miniature Score pub-

(Continued on page 25)

# Some Aspects of Polychoral Works in the Early Baroque

by John Bryden

**A**MONG the many musical practices in Italy which reached a high degree of attainment and exploitation, though associated with, but by no means originated by the famous composers of Venice, was the use of *coro spezzato* choral works. *Coro spezzato*, or sometimes *coro batente*, is the Italian expression to designate music for divided choirs. Zarlino, an eminent theorist of the 16th century, refers to the practice as, "a composition for two, three, and more choirs which are placed in various parts of the church, most of the time alternating with each other but also, at times sounding together." References to *coro spezzato*, (lit., broken choir) however, most frequently indicate that it is music for two choirs. The advent of polyphonic texture made it possible to perform the simple Gregorian melodies in unison by the choir, alternating with more elaborately composed setting for soloists. The alternation of verses or lines by more equally balanced tonal groups, whether for voices alone or a combination of voices and instruments, is a step in the development of the *coro spezzato* practice.

## Venice

A major center in *coro spezzato* practice was Venice. However, it should be mentioned that there was development earlier and elsewhere in Europe.

The city of Venice was one of the most musically active of the Italian communities. This Adriatic city was gay, alive, and culturally opulent. It must be remembered, however, that Venice was not in the orbit of the Church of Rome, but an autonomous district until the time it submitted to Roman ecclesiastical authority in 1605—the last of the Italian territories to join the Papal family. For

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many years development in spiritual and cultural phrases was therefore not conditioned by exigencies of the Catholic world from Rome, but by the local situation and whims of the reigning doge.

In the second half of the 16th century, there were over 120 churches in the fabulous city of Venice. But the special architectural features and cultural atmosphere surrounding the famous Cathedral of San Marco made it especially propitious for multi-choir music. The original church, begun in 364, was partially burned in 976. Between the reconstruction period of 1042 and 1071, the plan of the structure was altered from its original form to resemble that of the Apostles' Church in Constantinople. The architectural construction of San Marco, so contributive to the style of music it cultivated, was based on a quintuple portico. This plan was not only exceptional in Europe, but also differed in an important factor from the eastern edifice after which it was patterned. Whereas the many five-domed churches of the east were arranged with a center dome plus a smaller dome in each of four corners, the Cathedral of San Marco is constructed in a transeptal arrangement with a main center dome and subordinate domes located at the middle of each side rather than in each corner. The center of the five domes, as well as the one near the entrance, are 42 feet in diameter while the remaining three are 33 feet.

The two separate choir lofts taking advantage of the dome arrangement, with individual organs, were complemented by additional possible space for added choirs. The Church architecture encouraged the cultivation of the multi-choir idiom.

The exploitation of the echo and dialogue technique, so reminiscent of the responsorial and antiphonal

practices in the early temple and church and which availed itself to the architectural features of the Cathedral, is evident in the works of the period. The association of two of the greatest composers of polychoral works, Andrea and Giovanni Gabrieli with the San Marco Cathedral, was one of the most fortunate in the history of music. Numerous works for multiple choir, utilizing the marvelous acoustical phenomena as well as spiritual atmosphere of the church, were composed during their tenure.

The closer administrative relationship between the church of Venice with that of Rome which took place at the beginning of the 17th century may very likely have influenced the exploitation of the multichoral idiom to an even greater extent in the Eternal City, especially St. Peter's at the Vatican.

## Sistine Chapel

A history of the music of St. Peter's has, for the most part, been a history of the Sistine Chapel. The especial propriety and intimacy of this chapel have not afforded as much encouragement to the multichoral idiom; this has been fostered by the *Cappella Giulia* which functions in the main Basilica of St. Peter. The tremendous size of the principal place of worship, with its huge center dome 138 feet in diameter and 333 feet from the floor to its greatest internal height, was architecturally favorable for the new "colossal" idiom. The nature of the acoustical phenomena caused sound, through its reverberations and reflection, to remain several seconds before it was dissipated. Such a condition was obviously known to the composers of the Basilica. The greatest of all Catholic Church musicians, Palestrina, became *Maestro-di-cappella* of the *Cappella Giulia* in 1551. He was

admitted to the *Cappella Sistina* in 1555, but was dismissed a few months later by Paul IV. Upon the death in 1571 of Giovanni Animuccia, his successor in the *Cappella Giulia*, Palestrina returned to that organization, staying until his death in 1594. The musical idiom of Palestrina remains distinctive whether employed in intimate works of few parts or large compositions for several choirs. But to continue in his conservative style was not wholly in the spirit of the new age.

The victorious temper of the post-Tridentine age, which gradually felt the courage to absorb and to cultivate the wealth of the contemporary culture into the Catholic cosmos, found a triumphal voice and challenge in a new music in a new era. The Church, normally conservative and reticent to accept the new without question, was also among the agencies which were ultimately influenced by the growth of the prevailing style in art.

#### Emulation

In all art and cultural activities, periods of greatness must at some time culminate, to be followed by mere emulation of that which came before, or, by a new style. Music in the 17th century had made a definite cleavage from much which preceded it. There were musicians who attempted to remain between the *stile antico*, or the old, and the *stile nuovo*, or the new, composing erudite works of Palestrinian savor with elements of an entirely different style. Others detached themselves completely from the *a cappella* era and accepted the new.

The Roman school of the 17th century is usually associated with a style that exploited the new colossal idiom of multichoir compositions. For instance, Virgilio Mazzocchi, *Maestro-di-cappella* in the Basilica of St. Peters, took full advantage of the church edifice in his works for echo choirs; Giovanni Maria Nanino, Paolo Agostini, Vincenzo Ugolini, and Antonio Maria Abbatini also contributed to the new "colossal" idiom—some calling for as many as 48 voices in a single composition.

Composers engaged at St. Peters had an advantage in their creative work. At the turn of the 17th century, the Vatican Basilica possessed three organs: two large, permanent

instruments and a portable. Of the two large organs, one was in the Gregorian Chapel, the other in the Chapel of the Choir. The portable organ of the Basilica, plus one or two others on a loan basis, if necessary, served as the accompaniment for elaborate functions which involved more than one choir. Frequently outside choirs would assist in certain celebrations. Occasionally, such as at a consecration of 1637 in the Vatican, instruments other than the organ were used; this implied a performance for a festive occasion. In a memorial of 1611, Castorius, at the time Rector of the Germanicum wrote, "already lutes, theorboes, violins and similar instruments which were very common in all music, were used in churches of Rome and elsewhere."

After the beginning of the century, the manner in which instruments were associated with choral groups underwent a radical change. They no longer merely doubled the voice parts but acquired individual responsibility, developing at the same time a style of their own. After about 1615, the use of instruments as a contrast to the voice became more and more common. Such a trend caused a separation of compositions into independent and self-contained, contrasting sections. The essence of the polychoral style was amicable to this feature.

#### Number of Voices

It has been stated that earlier polyphonic vocal music was not intended for a large number of singers on each part, but primarily for a few solo voices. It is rather difficult to conceive the effect of the polychoral sound with only a few voices per part, for the grandiose nature of these massive works would seem to require the use of many voices. The Papal or Sistine Choir had a maximum personnel of 32 voices in the beginning of the 17th century. The number of the active singers in the *Cappella Giulia* was less. When multichoir music was performed, it was possible that the choir of the Sistine Chapel and the *Cappella Giulia* would combine. There is reason to believe that for special votive Masses or feasts, the number of singers would be further increased by members from the music training school of St. Peters.

It is for these special occasions that the polychoral works would most likely be performed, or at the Office of Vespers. However, there have been relatively few references to the exact number of singers at a certain performance. The historian Biani has noted a performance of a "48-voiced, 12 choir Mass sung by 'one hundred and fifty professors' in the Church of Santa Maria sopra Minerva in Rome on the 4th of August, 1650." A reference by the traveler Charles Burney, though of a time a century later, could best explain a possible performance of an earlier date: "A Mass for the cessation of the plague at Rome for 6 choirs of 4 parts each . . . was performed in St. Peter's Church . . . and the singers amounting to more than 200 were arranged in different circles of the dome, the 6th choir occupying the summit of the cupulo."

#### Motets

Aside from the frequent use of the Mass as a vehicle for polychoral works, motets, with their freedom of form, were used. After the Counter-Reformation, the motet gained even greater respect as a force which was at once reserved in its sentiment and poignant in its religious message, yet, also was a medium for elaborate display. In the hands of the superb craftsman Palestrina, the motet had reached a certain perfection. Following the *a cappella* period of the 16th century, the motet compositions were divided into three types: the continuation of the Palestrina style or pure-vocal polyphony, the polychoral style, and the concert, cantata-like style with the use of soloists, orchestral instruments, etc. The aggrandizement of a polyphonic into a polychoral idiom, by multiplying the number of voices, was somewhat of a compromise between the styles.

Besides the advantage taken of architectural situations, use of numerous voices and addition of instruments, an inherent feature of the motet form, the text, was important in the development of the multichoral idiom. The enormity of the Biblical and liturgical texts available to a composer made unlimited expression possible. The

(Continued on page 23)

# OBJECTIVES OF DOCTORAL STUDY IN MUSIC EDUCATION

by JACK M. WATSON

WITH the increasing emphasis on doctorates in educational circles a basic question of music education today concerns the end-purposes of doctoral programs. What should be the controlling objectives of these programs? What specific outcomes should be expected and planned for? What in the way of knowledge, skills, insights, and values should students gain? The future of music education in the United States depends, to some extent, upon the answers to these questions; for future leaders of music education will come largely from the ranks of those who are now pursuing or will pursue doctoral study.

Before even a preliminary and admittedly tentative prescription is attempted, two assumptions that are fundamental, and which should underlie all curriculum study and planning in this field should be made explicit. First, we cannot or should not attempt to standardize doctoral programs into rigid, frozen molds. Doctoral candidates come to graduate schools with varied backgrounds and relative competencies and with varied professional goals. If we are to be at all realistic, we must take these variations into account. Of course musical, intellectual, and scholarly standards are essential and must be set and maintained at a high level. But this can be done by means of (1) a careful system of selection and screening of candidates, and (2) a scheme of progressive examinations and checks. There is no necessary relationship between high standards and rigidity of instructional program. Instead of expecting each and every student to reach the same identical kinds and levels of attainment, we should set as the working objectives of doctoral study (and think and plan for) student development in certain basic areas with

minimum essentials clearly staked out and required in each. Second, because professional development is a continuous affair and neither begins nor ends with doctoral work but is more or less coterminous with professional life itself, a major function of a doctoral program should be to help students discover and open up new avenues of aesthetic, intellectual, and pedagogic exploration and inquiry, and to assist them in gaining the necessary tools and techniques for continuing post-doctoral study and development. These two premises should be kept in mind in dealing with problems that concern both the objectives and content of doctoral programs.

## Areas of Development

Two points about the areas of development, which are briefly sketched below, should probably be recognized. One, they are in some respects interrelated and are not, therefore, mutually exclusive. But since description, not structural elegance, is the purpose of the formulation, no harm appears to result. Two, the areas are not presented in any order of importance, and no such order should be inferred.

The areas are:

1. *Fundamental bases of music education and insight into their relation to teaching music.* While there is probably no one right way of structuring this phase of the field, this five-fold classification has proved useful: philosophical bases, scientific bases, psychological bases, aesthetic bases, historical bases.

2. *Philosophical bases.* Here the over-riding purpose is not to indoctrinate students with some brand of music education theory. To the contrary, it is to develop their knowledge and critical understanding of the nature and function of values and value systems in music education

theory, the basic ideologies of music education, and the relation of these ideologies to educational and general philosophic systems.

b. *Scientific bases.* The prime concern here is with (1) the actual and potential application of experimental and logical methods of science to problems of music education theory and practice, (2) the limitations of scientific method in teaching music, and (3) the suitability of other methods of acquiring knowledge—mysticism, authoritarianism, rationalism, empiricism—to the field.

c. *Psychological bases.* As with the philosophical bases, the purpose of study in this area is not indoctrination. Instead, the approach is a critical one which includes (1) what might be called the "psychology of music"—elements of music, effects of music, musical learning, growth, development, and so on—and its implications for teaching music, and (2) the broader fields of psychology—learning theory, personality, child growth and development, and so on—from the standpoint of music education.

d. *Aesthetic bases.* Concern here centers on aesthetic evaluation and the nature and bases of musical taste, major aesthetic theories that have implications for understanding and judging music, and criteria for appraising teaching materials (music).

e. *Historical bases.* Knowledge of the history of a field tends to give perspective to the formation of judgments concerning current problems, issues, and vogues in the field. Here the aim is to help students arrive at historical syntheses of music education—major strands and currents and cross currents and personalities—and the setting of these phenomena in general and educational history.

2. *Current theories, issues, and developments in music education.* Here,

(Continued on page 22)

Jack M. Watson is Professor of Music Education at Indiana University, Bloomington, Indiana.

# MTNA 1956 Southern Division Convention

## January 26-28, Atlanta, Georgia

### by Rolf E. Hovey

MEMBERS of the Music Teachers National Association in seven southern states assembled at the Atlanta Biltmore Hotel January 26-28, 1956, to open the Southern Division's First Biennial Convention. With the leadership of Michael McDowell, there was achieved a degree of excellence of convention organization and program presentation rarely, if ever, achieved in a first convention. Mr. McDowell exemplified the ideal convention chairman. He handed to President-Elect Merle Sargent, of Miami, Florida, a well-integrated, energetic organization. The Convention Chairman, who is the President of the Georgia Music Teachers Association, was assisted by his Vice-President, Merle Sargent, and by the Treasurer, Jane Campbell, of Eastern State College, Richmond, Kentucky.

The Southern Division, in its first year, is comprised at this time of the following states, each of which was represented at the convention by state officers: Alabama — Eleanor Abercrombie, Birmingham; Florida — Owen F. Sellers, Tallahassee; Georgia — Michael McDowell, Decatur; Kentucky — Jane F. Campbell, Richmond; Louisiana — Willis Ducrest, Lafayette; Mississippi — Mark Hoffman, University; and Tennessee — Vernon Taylor, Nashville.

Ducrest, Lafayette; Mississippi — Mark Hoffman, University; and Tennessee — Vernon Taylor, Nashville.

The convention program was designed to exemplify a gratifying balance among three components—discussion, lecture, and performance. Distinguished performances were the rule rather than the exception in Atlanta, and, of course, all the performers as well as the officials were from the Southern Division.

#### New Officers

Newly elected officers for the organization are: Mrs. Merle Sargent, Miami, Florida, President; Dr. Phil Howard, Murfreesboro, Tennessee, Vice-President; Mr. Rolf E. Hovey, Berea, Kentucky, Vice-President; Mrs. Esther Rennick, Birmingham, Alabama, Vice-President; Mr. Willis Ducrest, Lafayette, Louisiana, Secretary; and Dr. Frank Crockett, Hattiesburg, Mississippi, Treasurer.

The program chairmen presented a series of inspiring sessions that would have been credit to any national convention. Serving as the program committee, under their chairmen listed below, were thirty-four members from the Southern

Division — private teachers, school music teachers, as well as college and university faculty members: Contemporary Music: Dwight Anderson, Louisville, Kentucky; Certification: Merle Holloway, Tampa, Florida; Organ & Church Music: Harold Sanford, Winter Park, Florida; College Music: Wiley Housewright, Tallahassee, Florida; Council of State & Local Presidents: Merle Sargent, Miami, Florida; Musicology: Glen Haydon, Chapel Hill, North Carolina; Piano (junior): Polly Gibbs, Baton Rouge, Louisiana; Piano (senior): Mark Hoffman, University, Mississippi; Strings: Frank Crockett, Hattiesburg, Mississippi; Student Affairs: Alma Hall, Birmingham, Alabama; Voice: Rolf E. Hovey, Berea, Kentucky; and Theory: Phil Howard, Murfreesboro, Tennessee.

Were one to speak only of the musical programs presented to the entire convention, there would be much to tell. The Northside Highlander Elementary Band, under the direction of Evelyn Sisk, made a stunning impression at the opening ses-

(Continued on page 23)

#### NEWLY ELECTED OFFICERS FOR THE MTNA SOUTHERN DIVISION



President,  
Mrs. Merle  
Sargent,  
Miami,  
Florida



Second Vice-  
President,  
Rolf E.  
Hovey,  
Berea,  
Kentucky



Secretary,  
Willis  
Ducrest,  
Lafayette,  
Louisiana



First Vice-  
President,  
Phil Howard,  
Murfreesboro,  
Tennessee



Third Vice-  
President,  
Mrs. Esther  
Rennick,  
Birmingham,  
Alabama



Treasurer,  
Frank  
Crockett,  
Hattiesburg,  
Mississippi

# MTNA 1956 West Central Division Convention

## February 18-21, Des Moines, Iowa

by Fred Duffelmeyer

THE new vigor of MTNA was remarkably demonstrated at the West Central Division Second Biennial Convention held in Des Moines, Iowa, February 18 through 21, 1956.

During the four days of intense music activity one often heard the remark that this convention had all the quality of a national meeting, while preserving the character of its regional membership comprising the affiliated states of South Dakota, Nebraska, Iowa, Colorado, Kansas, and Missouri.

### Registration Total

A registration total of over five hundred, as well as the fact that meetings scheduled for the final afternoon were still heavily attended, are evidences of the great interest shown. There were twenty-five sectional forums, several general sessions, various mealtime meetings, a banquet, and a business meeting at which a divisional constitution was adopted.

Additionally, and perhaps most memorable, were the many outstanding music programs offered. On Saturday, February 18, the convention-goers heard the Resident String Quartet of Kansas State College, a duo-piano recital by Richard Johnson and David Milliken, and a sonata recital by Ilza Niemack, violinist, and John Simms, pianist. Sunday, February 19, was the occasion for a program by students of the Drake University Music Department,

the University of Iowa Woodwind Quintet, a chamber opera written by Missourian Charles Garland, the Des Moines Symphony featuring Gloria Lane, and an evening program shared by Everett Jay Hiltz, organist, and the Simpson College Choir. Attractions of the next day, Monday, February 20, were the Joplin Missouri Junior College Choir, the University of Iowa Symphony Orchestra, and music following the banquet by the Drake University Fine Arts Department. On Tuesday, February 21, there were short recitals by Storm Bull, pianist, and Roger Dexter Fee, bass-baritone, a contemporary music program featuring chamber music works of Robert Wykes, Cecil Effinger, William P. Latham, and Richard Hervig. A chamber music recital at Drake University completed the rich musical diet of the Convention.

Talks by MTNA National President Karl O. Kuersteiner, and Past President Roy Underwood reflected the general mood of optimism for the future of music and music teaching along with special objectives of MTNA in the encouragement of the younger musicians, and the importance of the private teacher in the American musical development.

Particular congratulations were directed to the retiring divisional president, Franklin B. Launer, the other officers, and various program chairmen for their outstanding efforts for MTNA and its Des Moines Convention. The next divisional

meeting will be held at Denver, Colorado, in 1958.

The newly elected officers of the division are: President, Dr. James B. Peterson, University of Omaha, Omaha, Nebraska; Vice-President, Dr. Paul B. Beckhelm, Cornell College, Mt. Vernon, Iowa; and Secretary-Treasurer, Miss Edwyl Redding, Western State College, Gunnison, Colorado.

### Executive Committee

Newly elected members of the Executive Committee are: Ruth Emmert Fallein, Drake University, Des Moines, Iowa; Fred Duffelmeyer, University of Kansas City, Kansas City, Missouri; William R. Boehle, Nebraska State Teachers College, Chadron, Nebraska; Nelle Taylor, Wichita, Kansas; Edwyl Redding, Western State College, Gunnison, Colorado; and J. Earl Lee, Augustana College, Sioux Falls, South Dakota.

Other members of the Executive Committee (state presidents) are: Colorado: Elizabeth A. Organ, Denver; Iowa: Myrtle Stewart, Des Moines; Nebraska: James B. Peterson, Omaha; Kansas: Thomas Gorton, Lawrence; Missouri: Mabelle Holding Echols, University City; and South Dakota: Usher Abell, Vermillion.

The Immediate Past President, Franklin B. Launer, of Christian College, Columbia, Missouri, is also a member of the Executive Committee.

### NEWLY ELECTED OFFICERS FOR THE MTNA WEST CENTRAL DIVISION



President,  
James B.  
Peterson,  
Omaha,  
Nebraska



Vice-  
President,  
Paul B.  
Beckhelm,  
Mt. Vernon,  
Iowa



Secretary-  
Treasurer,  
Miss Edwyl  
Redding,  
Gunnison,  
Colorado

# FROM THE STATE ORGANIZATIONS

## CONVENTION CALENDAR STATE

Texas	June 7-9, Hilton Hotel, El Paso
Washington	July, Whitworth College, Spokane
Missouri	January, 1957, Columbia

## DIVISIONAL

East Central	February 16-19, 1958, Hotel Nicollet, Minneapolis, Minnesota
West Central	Denver, Colorado
Western	July, 1958, Montana State University, Missoula, Montana

## NATIONAL

February 10-13, 1957, Hotel Congress, Chicago, Illinois

## ARKANSAS

by Annette Smith

**A**BOUT 175 college, public school, and private music teachers attended the annual fall convention held in Pine Bluff, Arkansas, November 3-5, 1955. Co-chairmen of the convention were Mr. and Mrs. Arthur Harris from Arkansas A. and M. College, Monticello, Ark., and Mrs. C. J. Giroir of Pine Bluff.

Great effort was extended to have as many colleges as possible represented on the program, and there were excellent demonstrations by students and faculties of these schools.

A lecture on children's music was presented by Hazel Cobb, noted composer and teacher of Dallas, Texas, who also auditioned several grade school piano students. Alfred Mirovitch of New York, guest pianist of the convention, lectured and demon-

strated the seldom discussed pedal techniques of the piano, after which nine high school aged pianists were presented for final adjudication to Mr. Mirovitch. These young people, as well as a similar group of vocalists, were finalists in a state-wide contest of high school students which was organized and directed by Bruce Benward of the University of Arkansas to encourage and discover the finest talent in the state and bring it to the attention of the public, and to determine who should appear at the M.T.N.A. southwest regional convention in Albuquerque, N. M. in February, 1956. The pianist winner was Miss Emily Jo Joyce, pupil of Sr. M. Mildred Dunn of Fayetteville, Ark. In the vocal contest which was held in another room at the same time, adjudicated by Miss Barbara Stevenson, the winner was announced as Miss Kay Kolb, pupil of Katherine Price Bailey of Ft. Smith, Ark., a former president of ASMTA. Both winners were presented on the concert program of the evening and Miss Joyce was selected to go to Albuquerque. Miss Kolb received a check for \$25.00.

At the string session on Friday morning a STRING NEWS letter was distributed containing local string

news of various colleges and city groups. It is hoped by the string teachers of the state that a string section of A.S.M.T.A. will be organized this year.

The Henderson State College madrigal singers distinguished themselves as sight readers as they lent themselves to Mr. Hardin Van Deursen, President of M.S.T.A., Kansas City, Mo., and guest vocal artist of the convention, as a clinic chorus, while he rearranged them in various combinations to give different effects to the audience in the Saturday afternoon vocal session.

At the annual A.S.M.T.A. business meeting the following were elected to office for the coming year: President: Kenneth Osborne, Fayetteville; First V. P.: Lorene Houston, Benton; Second V. P.: Ashley Coffman, Conway; Secretary: Florence Dean, Russellville; Treasurer: William Gant, Fayetteville; Historian: Jessye Mae Harley, Warren; and Parliamentarian: Evelyn Bowden, Arkadelphia.

## 1957 Convention

Co-chairmen for the convention to be held at Hot Springs next year are Mrs. Minnie Hawkins Hood, Magnolia, Ark., and Mrs. Walter J. Giller of El Dorado, Ark.

At the College Music Section luncheon on November 5, officers elected for the following year are: President: Dr. Milton Trusler, Arkansas State Teachers College; Vice President Dr. Duane Haskell, Arkansas State College; and Secretary: Dr. J. T. H. Mize, Ouchita College.

A one-day college workshop was held at Arkansas State College in Jonesboro on February 4, 1956. Dr. Haskell of that College has urged that all members of A.S.M.T.A. submit news of their locality to him for publication in a series of state

newsletters which he hopes to have published and distributed to all members during the course of the ensuing year.

At the luncheon November 5 of Public School and Private Teachers a round table discussion was held on the problems of the private teachers and the coordination between the private teacher and the public school music teacher.

A feeling of distinct achievement by the program participants was felt by all who attended the convention. The cause for better music in Arkansas is being pushed gratifyingly by teachers and administrators and the improvement is immediately apparent. The students present were all exceptionally gifted and show great response to proper training. There will be state-wide contests each year between high school students to determine finalists who will perform at the conventions.

#### ARKANSAS STATE MUSIC TEACHERS ASSOCIATION CONVENTION PROGRAM NOVEMBER 3-5, 1955

Thursday, Nov. 3

- 7:30- 9:00 P.M.—Registration
- Friday, Nov. 4
- 8:00- 8:45 A.M.—Registration
- 8:45- 9:15 A.M.—General Session, Kenneth Osborne, Pres. A.S.M.T.A.
- 9:15- 9:45 A.M.—Four-hand piano lecture and demonstration, Glenn Fulbright, Hardin College
- 9:45-10:15 A.M.—Theory session, Barbara Seagrave, U. of A. "Ways of teaching theory to the private student of music."
- 10:15 A.M.-12:15 P.M. — Lecture-demonstration, Hazel Cobb, Dallas, Tex. "Rhythm and Pulsing." Audition of young pianists.
- 12:15- 1:30 P.M.—National Guild of Piano Teachers Luncheon, Chmn. Marcelline Giroir.
- 1:30- 4:00 P.M.—Piano clinic, Alfred Mirovitch, Yonkers, N. Y. "The technique and fine art of the pedal." Audition of high school pianists. Audition of high school vocalists.

4:30- 5:30 P.M. — Organ recital, first Baptist Church, V. Earle Copes, Hendrix College.

6:30- 8:00 P.M. — Banquet. Speaker, Dr. Duane Haskell, V.P. MTNA, Arkansas State College, Jonesboro.

8:00- 9:30 P.M.—Concert: A capella Choir, Pine Bluff; Dir. Avon Lee Baxter. Two-piano: Variations on a Theme by Haydn-Brahms. Perf. Evelyn Bowden, Virginia Queen, Ouchita Baptist Col. Two-piano: *Andante and Variations*. Op. 46 — Schumann: *Sonatine* — Goodenough. Perf. William Gant. Max Carr, U. of A. Winner of Piano audition. Winner of Vocal audition. Piano: *Pictures at an Exhibition*—Moussorgsky. Perf. Alfred Mirovitch.

Saturday, Nov. 5

- 7:30- 9:00 A.M.—Board Breakfast
- 9:00-10:00 A.M.—Vocal session, Panel discussion: Mr. C. E. McMeans, Vocal Supervisor N. Little Rock Public Schools; Mrs. Marie Donothon, private teacher, Booneville, Mr. Harold Thompson Opera workshop, Hendrix Col. Subj: "What the private voice teacher in the state of Arkansas can do to prepare his or her students for high school and college vocal groups."
- 10:00-10:45 A.M.—String session. *Trio in E-flat*, Op. 100 —Schubert. Perf. Milton Trusler, piano; Carl Forsberg, violin; Jean Whitehead Adams, violoncello; Ark. St. College.
- 10:45-11:00 A.M. — *Maddingal Singers*, Henderson State College; Cond. Eugene Kuyper.
- 11:00-11:45 A.M.—Annual business meeting, Kenneth Osborne, Pres.
- 12:15- 1:30 P.M.—P. S. Music and

Private Teachers luncheon, Chmn. Minnie Hawkins Hood. College Section Luncheon. Chmn. R. O. Oliver and Bruce Benward.

1:45- 4:00 P.M. — Vocal Clinic: Hardin Van Deursen, Pres., MSTA, University of Kansas City, K.C., Mo. Subj: "Choral Procedures." Solos by Mr. Van Deursen with discussion.

4:00 P.M.—Adjourn



by Duane Branigan

THE annual meeting of the Illinois State Music Teachers Association was held on November 13 and 14, 1955, on the campus of Illinois Wesleyan University at Bloomington, Illinois. The meetings were organized by the President, Duane A. Branigan, and the three Vice-Presidents, Francis Crowley, Northern Region; Carl Neumeyer, Central Region; and Mrs. Ruth Tarman, Southern Region. A record crowd was in attendance and the sessions which were aimed at broad educational issues were stimulating and helpful to teachers of music on all levels.

The speakers for the opening session were Dr. William M. Gilbert, professor of psychology and head of the Student Counseling Bureau, and Dr. J. Richard Suchman, professor of child development at the University of Illinois. The title of this session was **WHAT MUSIC LESSONS CAN DO FOR THE INDIVIDUAL — CONSTRUCTIVELY OR DESTRUCTIVELY** and dealt with such problems as teacher-pupil relations and the kind of teaching best-suited to a particular child—talent, motivation, age, and all factors considered.

The opening session concluded with a panel discussion under the guidance of Paul Swarm of Decatur, Illinois, together with Zelah Newcomb, of Illinois Wesleyan University, and Bernard Fischer.

The following day, Marguerite Hood, professor of music education at the University of Michigan and past President of the Music Educators National Conference, dealt with COOPERATIVE MUSIC EDUCATION — PRIVATE TEACHERS AND SCHOOL TEACHERS. Miss Hood's remarks were excellently presented and dealt with the need for greater cooperation and understanding between those responsible for the music programs in the public schools and individuals who are teaching privately. The general discussion period which followed was most encouraging in that the apparent barriers seemed non-existent when the teachers themselves made many good suggestions for future joint activities and associations.

On Sunday evening, the guests were presented with a recital by the Walden String Quartet of the University of Illinois and Professor

#### ILLINOIS STATE MUSIC TEACHERS ASSOCIATION, MONDAY LUNCH



From left to right: Mrs. Gladys Porter, Walter Erley, Miss Marguerite Hood, Carl Neumeyer, Duane Branigan, Mrs. Carl Neumeyer, Bernard Fischer, Lloyd Pfautsch.

Stanley Fletcher, pianist, University of Illinois. A reception was held succeeding the concert. The sessions closed with the annual business meeting during which time a plan of voluntary State Teacher Certification was adopted and proposed revisions of the constitution were approved.

Newly elected officers include Mrs. Ada Brant, Vice-President, Northern Region; Mr. Carl Neumeyer, Vice-President, Central Region; Mrs. Ruth Tarman, Vice-President, Southern Region; Mrs. Harold Iles, Recording Secretary; Mr. Robert Mueller, Mr. Paul Swarm, and Mr. Francis Crow-



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ley, members of the governing board. Hold-over officers until 1956 are Mr. Duane A. Branigan, President; Mrs. Thelma Z. Anderson, Financial Secretary; Mrs. Leona Hay Stroupe, Treasurer; Miss Bessie Ryan, member of the governing board.



by Jane Campbell

PRESSER Hall, Berea College, was the setting of the third annual convention of the Kentucky Music Teachers Association, on November 11-12, 1955. Meeting jointly with the KMTA, and bringing their section on vocal music were members of the National Association of Teachers of Singing.

Rolf Hovey, Chairman of the Department of Music, Berea College, acted in the double role of program chairman for the KMTA, and State Chairman of the NATS, arranging a most outstanding program.

#### HEAD TABLE AT KENTUCKY MTA CONVENTION



Left to right: Francis S. Hutchins, Mrs. Blanche Seavers, Ford Montgomery, Miss Jane Campbell, Rolf Hovey, Miss Lillian Watters, Alfred Mirovitch, Dwight Anderson.

Visiting lecturers were Dr. Dale Gilliland, of Ohio University, Vice President of the National Association of Teachers of Singing, and Mr. Alfred Mirovitch, of New York City, internationally known as a pianist, teacher, and editor.

Mr. Mirovitch, in two lectures, "Tone, Touch and Color", and "The Fine Art of the Pedal", demonstrated the subtleties of these phases of piano technique to a large group of

interested teachers. Another outstanding contribution to the section on Piano was given by John Christman, of Berea College, who devoted two sessions to the "Analysis, Approaches to Study and Interpretation, and Performance of the Chopin Preludes".

Aimo Kiviniemi, of the University of Kentucky, was chairman of the section on voice. In charge of the section the first day was Dr. Dale V. Gilliland, of Columbus, Ohio, who discussed problems, and demonstrated methods of vocal teaching. In other sessions were demonstration lessons given by Mrs. Miriam Pierce Dobyns, Hazard; Miss Phyllis Jemness, University of Kentucky; Mr. Farrold Stephens, Baptist Theological Seminary; and Mrs. Vasile Vennettozzi, Eastern Kentucky State College. Contemporary Literature for the voice was discussed by Mary Belt Levy, Berea, Mr. James King, University of Kentucky, and Mr. Marvin Dean, Asbury College.

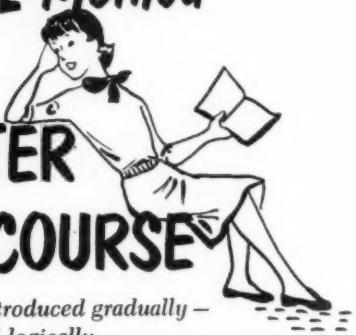
#### Church Music Section

Appearing on the program of the newly organized section on church music was Dr. Forrest Heeren, Dean of Music, Southern Baptist Theological Seminary, Chairman, who lectured on "Music's Newest Frontier, the Church", and "The Anthem, its Purpose and Uses." Miss Mable Warkentin, of the Southern Baptist Seminary discussed "Your Church Music, Resources, People, and Materials." Demonstrating choir techniques was Miss Jean Marie McConnell, of the University of Ken-

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## SCENES FROM KENTUCKY MUSIC TEACHERS ASSOCIATION 1955 CONVENTION



Voice Section. A demonstration lesson. Mrs. Miriam Pierce-Dobyns, Mr. Farroll Stephens, Mrs. Mary Belt Levy, Mrs. Vasile Vennettozzi, Mr. Aimo Kiviniemi.



Church Music Section. Dr. Forrest Heeren, Dean of Music, Southern Baptist Theological Seminary, Jean Marie McConnell, Univ. of Kentucky exhibit posters.



Piano Section. Mr. Alfred Mirovitch addresses the Piano Section.

tucky. Assisting in the hymn singing program were Mrs. Russell Todd, Richmond, and Mrs. Fred Osborne, Winchester.

Student members enjoyed an informal program and get-together under the leadership of Miss Marie Johnson, Morehead State College. Chairman of Student Affairs.

A special feature of the business meeting was a panel discussion led by Dean Dwight Anderson, of the School of Music, University of Louisville. Taking part in the discussion were Helen Greim, Maysville, Chairman of the Piano section, and Miss Elizabeth Johnson of Ashland.

Musical programs for the convention were given by Donald Farley, Organist, Berea College, and the Berea College Chapel Choir, Directed by Rolf Hovey.

Miss Charme Reisley, Soprano, of Louisville, accompanied by Mary Raper, appeared in a song recital sponsored by the National Association of Teachers of Singing.

### Formal Concert

The formal concert of the convention was given by the music faculty of Berea College. Performers on the program were John Chrisman, pianist, Bonnie Gibson, soprano, Mary Anders, accompanist, Joseph Firszt, violist, and Mrs. J. Fred Goossen, pianist. A large and enthusiastic audience received these artists.

Boone Tavern was the scene of the convention banquet. Members and guests enjoyed the beautifully decorated Walnut Room where new experiences in the realm of food were dispensed by Mr. Richard Houghan.

As a final demonstration of Berea hospitality, the music faculty entertained their guests at a reception held in the studios of Presser Hall.

Officers of the Kentucky Music Teachers Association are: President, Jane Campbell, Eastern Kentucky State College; First vice President, Mrs. William Noel, Harlan; Second vice President, Miss Lillian Watters, Murray; Secretary, Mrs. Blanche Seavers, Eastern Kentucky State College; Treasurer, Ford Montgomery, University of Kentucky; and Past President, Helen Greim, Maysville.



by Albert Fillmore

THE Spring Meeting of the Michigan Music Teachers Association will be held at Battle Creek, April 4, at the First Congregational Church. Program chairman is Mrs. Olive Parkes. Mrs. Lyle Sherman, President of the Battle Creek Music Teachers Club, is in charge of local arrangements.

Among the features planned for the one-day event is a general session at which Dr. Allen C. Britton, of the University of Michigan School of Music, will consider aspects of co-ordinating the activities of private and public school teachers.

Thirty-seven piano teachers, out of a total enrollment of forty-two, were awarded special certificates attesting to their attendance and participation in a piano workshop held on the campus of Central Michigan College, Mt. Pleasant, during February and March. The workshop was sponsored by MMTA with the co-operation of the college, MTNA and the National Association of Piano Manufacturers. Directing the sessions was Myrtle Merrill, of Michigan State University. Margaret E. Armitage, state piano chairman, and Dr. Olaf W. Steg, MMTA President and Head of the Music Department at Central Michigan College, were in charge of organization.

The association mourns the death of two of its officers in recent months. Dr. Marion E. McArtor,

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Treasurer since 1953, died of a heart attack January 13. He was assistant professor of theory at the University of Michigan School of Music, Ann Arbor, and curator of the Stearns Collection of Musical Instruments at the university. He also served as Executive Secretary of the Board of Certification of MMTA. He will be deeply missed by his colleagues and the members of the association.

Mrs. Maureen Castle Overley, an officer of MMTA for a number of years, died February 11 at Kalamazoo. She was a member of Kalamazoo Tuesday Musicale and other groups.

Dr. Frank S. Stillings, of the University of Michigan, has been elected Treasurer to complete the unexpired term of Marion McArtor. He also has been appointed executive secretary of the Board of Certification.

"The Michigan Music Teacher," now in its third issue, has met with a favorable response from the membership. Anyone desirous of a copy please write Albert Fillmore, Editor, 52 Putnam Avenue, Detroit 2, Michigan.



by Julie Overseth

THE Minnesota Music Teachers Association held its midyear meeting on Sunday, January 28 at the MacPhail School of Music, Minneapolis, Minnesota. Dr. Russell Harris, newly elected President, presided and a varied and interesting program was prepared by Ruth Schoen Doe, Program Committee Chairman.

2:00 Meeting of District Chairmen  
2:00 Meeting in the interest of Strings with Mrs. Locketz  
3:00 Program  
Carillon Singers—Edith Norberg, Director

Sing We and Chant It—Morley  
Six Chansons—Hindemith

The Doe  
In Winter  
Since All Is Passing  
The Peaceable Kingdom—Randall Thompson  
Say Ye To the Righteous  
Woe Unto Them  
The Paper Reeds By the Brook  
Ye Shall Have A Song  
European Travel Talk with Slides—Edna and Loren Lund

4:15 Business Meeting, M.M.T.A. Members

5:00 Coffee Hour

Highlights of the business meeting were, in brief, raising of annual dues from \$4.00 to \$5.00, with \$1.00 penalty added for payment after November 1. Also, the entrance fee for contestants in the annual M.M.T.A. contest was officially raised from \$1.00 to \$1.50, because of increased operating costs.

Two new departments will be entering the competition this spring—Organ, under the direction of Marion Hutchinson and Woodwinds, under the direction of Mary Robert Wilson. The ten-piano concert will be held as usual.

A general trend toward decentralization is being felt in the organization. Smaller groups representing districts within the state are encouraged to hold meetings to stir up interest and foster enthusiasm in the field. A meeting of this type is planned for next fall to be held at Bemidji, Minnesota.

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A stylized map of the state of Montana, filled with horizontal lines, with the word "MONTANA" printed in bold capital letters across its center.

by Helen La Velle

AS we look back on our Western Division convention in Phoenix we have many delightful recollections of its having been a wonderful meeting.

But now the thrilling thing to look forward to, is that Montana will be host to the Western Division conven-

tion at Missoula in July 1958. Already plans for the program are being made so that there will be many attractions for our out of state visitors as well as our own members.

Before all this takes place our annual Music Week and convention will be held in Missoula of this year July 22-27. The piano Master Teacher will be Mr. Joaquin Nin-Culmell, who at present is Associate Professor of Music at the University of California, Berkley, California. Mr. Nin-Culmell has had wide experience and a broad musical background, which will enable him to conduct a five day workshop and play an evening concert that should be of interest to every teacher in our Association. Other attractions in organ and voice are also being planned.

We extend a cordial invitation to anyone from out of State who wishes to attend.

State Meeting—Missoula, July 22-27, 1956.

Western Division Convention, July 1958 in Missoula.

## OKLAHOMA

by Keith Wallingford

THE 1956 State Convention of the Oklahoma Music Teachers Association was held in Shawnee, March 18 and 19 with Oklahoma Baptist University and the local chapter of Sigma Alpha Iota acting as hosts. Mr. Clair McGavern, pianist, teacher, Vice-President of OMTA in charge of Auditions and Theory, and Assistant to the Dean of Music at O.B.U. did his usual fine work as the chairman in charge of local arrangements.

The first group to arrive in Shawnee was the Executive Board called into official meeting by President Childers to consider business of the Convention and to give final endorsement to a slate of nominees for presentation at the annual business meeting.

Mr. George McNabb, Eastman School of Music, pianist, lecturer, and a leader in the field of piano pedagogy, presented the first of his two lectures on Sunday morning.

Sunday was the busy day of the convention. Miss Janet McGaughey, University of Texas, lectured on the teaching of theory in the private lesson. Mr. McNabb presented a second lecture which was followed by a tea given in honor of all who registered at the convention. This courtesy was extended by members of the faculty of Oklahoma Baptist University.

This first day of the 1956 Convention had still more to offer the busy teachers in attendance, some of whom had fitted it into their schedules and budgets with great difficulty. They

came to gain information, inspiration, and to renew contacts both social and business. They know that one of the best ways to learn how their own teaching is measuring up to that of their colleagues is for them to attend the All-State High School Student Concert on which those selected from the four district auditions appear. Chairman of judges for these auditions was Mr. John Clifton, East Central State College, Ada. The concert was held on Sunday.

Final event of this first day was the Convention Banquet. The table

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decorations were provided by the Alpha Eta Chapter of Sigma Alpha Iota, Miss Abbie Todd, President. The banquet address was delivered by Mr. James Ralph Scales, Assistant President of Oklahoma Baptist University.

Departmental sessions in both organ and voice were held on Tuesday morning. Miss Mildred Andrews was in charge of the organ sessions and Dr. Ocenith Smith was responsible for the voice meetings. Both are members of the faculty of the University of Oklahoma.

Mr. McNabb presented a master class for college students on Tuesday morning. This was followed by the All-State College Student Concert which was followed by the Convention luncheon.

### OKLAHOMA MTA CONVENTION PERSONALITIES



Miss Janet McGaughey, University of Texas. Spoke "On the Teaching of Theory in the Private Lesson."



Dr. Ocenith Smith, University of Oklahoma. Chairman of Voice Sessions.



Miss Mildred Andrews, University of Oklahoma. Chairman of Organ Forum.



George McNabb, Eastman School of Music. Featured in two sessions of piano pedagogy and a master class for college students.

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Miss Karen Reynolds, age 17, student of Mrs. W. A. Lemmon of Durant, Oklahoma representative at the All Southwestern M T N A Division Student Concert in Albuquerque.



by Dallmeyer Russell

THE Pennsylvania Music Teachers Association held its 1955 Convention in Johnstown, Pennsylvania, October 24-25. This was the first convention to be held in a small city; the others were in Washington, D. C., Philadelphia, and twice in Pittsburgh. Johnstown proved to be a sterling choice; under the direction of Mary Austin Hay, general chairman, and Charlotte Bosler Ellis, co-chairman, a fine program of events was presented mostly at the Fort Stanwix Hotel with but three programs staged in the First Presbyterian Church.

The President, Dallmeyer Russell, opened the convention on Monday morning, October 24th. His greeting was followed by an address, in the First Presbyterian Church, by Oleta Benn of Carnegie Institute of Technology, on "Psychology Applied to Music," which was highly appreciated by all. Following this came a fine talk by Andrew Flannagan, Dean of Johnstown Chapter of American Guild of Organists; subject, "The

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Church Choir, an Asset or Liability to Worship." Robert Greeley of Bradford played an attractive program of organ music following the talk.

The official luncheon was held at 12:00 noon. Here we had the good fortune to have as a guest speaker, M. Claude Rosenberry, Chief of Music Education in Pennsylvania. He talked on the development of musical activity in Pennsylvania in the public schools and in the ranks of private teachers. This was of great interest to all and we felt that we had been highly honored in securing such a distinguished person to address the delegates. Music by a vocal ensemble composed of Josephine Dummer, Margaret Coliver, Thelma James, and Rose Crichton, with Mable Coleman as pianist, all from Johnstown, was delightful and tipped us off that the talent in this city is of high caliber!

#### Practical Piano

After luncheon, with Elizabeth Pommer Shields, Philadelphia, presiding, Dr. Robert Pace, Head of piano instruction at Teachers College, Columbia University, held forth on "Let's Teach Practical Piano." This was of special interest to those concerned with the teaching of young children, and Dr. Pace made a hit with all.

After dinner Donald Johanos, Conductor of Altoona and Johnstown Symphonies, talked on "The Community Symphony Orchestra" — a lucid interesting talk which brought out many features of small city symphonic activity, quite revealing to those acquainted with large city technic. Following this fine presentation Lois Barber, cellist, and Lucretia Russell Marracino, pianist, both from Pittsburgh, played a group of five numbers in a highly artistic manner. The program closed with the famous horn *Trio in Eb* by Brahms. Thelma Johanos, piano, Donald Johanos, violin, and Ermald Naylor, French horn. An excellent performance of a thrilling work with Mr. Naylor handling the difficult horn part expertly.

#### Tuesday Programs

Tuesday, October 25th. Voice Forum at 9:30 a.m., Romaine Smith Russell, Pittsburgh, presiding, Lewis James Howell, Philadelphia. "The Lost Vocal Art." Ruth Parker Ewing, Pittsburgh, "Opera Workshop at P.C.W." Sara Statler Dech, Johnstown, "Benefits of Voice Refresher Courses." Two fine singers, pupils of Mrs. Dech, contributed to the success of this forum. It was followed by a piano session headed by Arzella M. Huntsberger, "The Value of Refresher Courses." "Four

Workshops" were demonstrated: O'Toole by Charles Lococo, Pittsburgh; Fred Waring by Lucretia Russell Marracino, Pittsburgh; Guy Maier by Arzella M. Huntsberger, Pittsburgh; McGinley social music by Helen Webber, Johnstown. "A Child's Introduction to Music at Home" was presented by Arzella M. Huntsberger and Sylvia Zeigler, Pittsburgh. They had small children with whom they demonstrated the functions of the Waring Piano Sessions.

John D. Hesselbein, Johnstown, entertained us very pleasantly from 1 to 2:30 with a fine Hi-Fi Concert. Everyone enjoyed the program and our thanks go to Mr. Hesselbein for his contribution.

General business meeting at 2:30. A new constitution and new set of by-laws were adopted and officers and directors were elected as follows: President, Dallmeyer Russell, Pittsburgh; First Vice-President, David Stone, Philadelphia; Second Vice-President, Arthur Hice, Philadelphia; Secretary, Elsa Hunter, Pittsburgh; Treasurer, Charlotte Bosler Ellis, Johnstown—all for two years. Directors, Mary Austin Hay, Johnstown; Alma Leighty, Altoona; Stanley Sprenger, Philadelphia; Elizabeth Shields, Philadelphia; all for two years, and Marion Weiss Heisler, Wyomissing; Robert Greeley, Bradford; and William Wilfong, Bedford; for four years.

#### Convention Banquet

Annual banquet at 6:30 in the Ball Room of Fort Stanwix Hotel. The guest speaker was S. Turner Jones, Executive Secretary of M.T.N.A. who told about the growth and influence of the parent organization and predicted even better things for the future. We were delighted to have Mr. Jones with us and he was kind enough to be with us through the whole convention. Music was presented by Katherine Mainhart, pianist, a pupil of Mary Austin Hay, Jesselyn Pullen Zimmerman, flutist with Helen Kanady Flannagan at the piano. Again our luck held as the concert was first class and thoroughly enjoyable.

The banquet was one of the best on record and the decorations and favors were very attractive. Margaret Reeder, Charleroi, prepared these things for both luncheon and ban-

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quiet, and her efforts were duly noted at both events.

Among the guests throughout the convention was our good friend and P.M.T.A. Founder Lewis James Howell, Philadelphia, and ten members of the board. Our fine Treasurer for the past six years, Arzella M. Huntsberger retired from office; the membership happily voted that she become an Honorary Life Member.

In closing this account, it should be strongly emphasized that the General Chairman, Mary Austin Hay, co-chairman, Charlotte Bosler Ellis, and the local committee put on a wonderful convention. The musical talent from this region is outstanding, and the welcome we all received there was most courteous and friendly: an inspiring experience for which all extend hearty thanks.

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by Robert W. Monschein

THE 44th Annual Convention of the Wisconsin Music Teachers Association was held in Appleton, Wisconsin, November 13-15, 1955.

On Sunday evening, November 13, there was a concert by the Lawrence Symphony Orchestra, Kenneth Byler conducting, with pianist Leo Steffens of the University of Wisconsin, in a performance of the Beethoven Concerto in G Major. The program was excellent, as were all the musical interludes of the convention.

The general theme of our meeting was "18th Century Music." The theme was introduced by our special guest, the distinguished musicologist, Hans David, at the Monday morning session; it was developed in specialized forums on piano, voice, and strings; and there was open discussion in a general session later in the day, again led by Mr. David. The specialized forums were conducted as follows: Piano—Helen Titus, University of Michigan; Voice—B. Fred Wise, American Conservatory, Chicago; and Strings—Kenneth Byler, Lawrence College, Appleton, Wisconsin.

#### Newly Elected Officers

At the Annual Business Meeting, the following officers were elected: President—Leon Iltis, University of Wisconsin, Madison, Wisconsin; Vice-President—Sumner Jackson,

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Beloit College, Beloit, Wisconsin; Secretary—Robert Monschein, University of Wisconsin, Madison, Wisconsin; and Treasurer, Wesley Tepley, Manitowoc, Wisconsin.

It was agreed that we accept the invitation of Beloit College to hold our 1956 convention in Beloit.

### Certification

There was a report of the Certification plan by Chairman of the Certification Board, LeRoy Umbs, Milwaukee. The nine board members held their first meeting in July. They adopted a format for the application blank and descriptive pamphlet, which has since been sent out to all members of the state organization, and to other interested parties. By convention time, the response had been small (only about a dozen applications received). However, several amendments to the plan were made, and it is expected that the way has now been cleared for a larger number of applicants. Time will tell.

Much of the credit for the success of the convention is due our past president, Kenneth Byler, to LaVahn Maesch, and to all their associates at Lawrence College. We had a brilliant address at our banquet by Douglas Knight, president of Lawrence College.

We begin to have the appearance of a healthy state organization. Let us do our best to keep it up. ▲▲▲

### MISSOURI MTA GOLDEN ANNIVERSARY, NOVEMBER 6, 1955



Left to right: President Hardin Van Deursen, Kansas City; Secretary-Treasurer Theresa E. Sale, St. Louis; Vice-President Mabelle Holding Echols, St. Louis; Local Chairman Karl E. Webb, Kirksville.

### EDITORIAL

(Continued from second cover)

prodigy who knows that he will use his performing ability throughout his lifetime, but it certainly is not the correct philosophy for teaching the great majority of youngsters.

Just as the best teachers feel called to teach, so the prodigies feel called to perform. There is so much outstanding musical talent being uncovered all over this country today that it is necessary for young people to be guided properly. There are so

many excellent performers who want to be concert artists that the field is greatly overcrowded. The same is true of potential conductors and composers. Only the truly outstanding ones should be guided into the music profession. Let the large majority of them use their musical training and abilities as a means of avocation, worthy use of leisure time, therapy, mental hygiene, or whatever you want to call it. Only the truly outstanding musical prodigies should be encouraged to consider music performing, conducting or composing for their life work. The good ones must be exposed to other fields, so that other abilities and interests can be discovered and used in guidance work. Some of these people could enter the music teaching profession, but they must feel that they really want to be teachers first, and performers, conductors, and composers second.

### Asetic Life

So, if you do not feel that you must teach, that you would teach even if it meant existing on meager rations, giving up all luxuries, leading an ascetic life, then do not become or continue to be a teacher. Get into some other field of endeavor before it is too late.

If you do feel that you want to make a contribution to the betterment of the world by helping a few individuals with their lives, if you feel called to do this, just as a good

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". . . the book is full, vital and enormously informative. It is hard to imagine a better job being done at this stage of Mr. Copland's career."—Walter H. Hodgson, Dean, School of Music, North Texas State College.

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physician, surgeon, rabbi, priest, or minister feels called to serve mankind, then by all that is sacred and holy do all you can to prepare yourself for a teaching career. Learn all you can about all the fine arts. Be a good athlete, a good business person. Have many interests. Be alive. Don't stay in your ivory tower all the time. There is no end to the training and education that a person needs to be a good teacher. Even those who have taught for years still keep up with their professional reading and studying, still attend conventions, workshops, refresher courses, still exchange ideas with other teachers. They remain young in heart, spirit, and in many cases even in body. They lead full, rich lives. They are happy, well liked, well adjusted individuals. Some of them even manage to make a lot of money, but that is undoubtedly of secondary importance to them. They know that they want to teach, and they have found or made their places in this world. Such people, and there are many of them in this country, should serve as models for all other present and prospective music teachers.

Take a few minutes right now to examine your own situation. Do you want to teach more than anything else in this world? If you can truly answer that "Yes," then be a teacher. Be a good teacher. Do the best job possible. However, if there is any doubt in your mind, then stay away from teaching. In fact it is always safe to stay away from anything you are not absolutely sure about. Do not add to the number of people who are going through life doing things or working at jobs they do not like. Just as fast as possible get into the line of work that you know you will want to follow for the rest of your life. Then stick at that work, and be a success.

▲ ▲ ▲

## DUSCHAK

(Continued from page 1)

of suggesting the same flexibility of tone transferred from the sensation of touch. In this case the vowel continuity remains unbroken, the breath pressure is well regulated.

### 4. Scent.

For energetic activation of spontaneous, deep inhalation, think of taking a quick invigorating, refresh-

ing breath either in a pine forest or on the seaside, or the like. This action, resulting from the recollection of a previous experience, will have the following physiological consequences: the diaphragm contracts and flattens. The lungs, inflated by air, expand, widening the ribcage. The larynx lowers, drawing farther away from the epiglottis (cartilage which covers larynx during swallowing), providing a wider opening, and, therefore, better resonances. The pharynx (cavity above vocal chords, cavity behind root of the tone, cavity behind inner openings of the note) stretches. The pharyngeal walls with all their linings become firm and provide, consequently, good resonances. The tongue deflates furnishing more space in the oral pharynx and mouth. The resulting set-up is ideal for start of a correct well-resonated tone.

### 5. Picturization. (Color, plasticity, etc.)

The medium of color in painting very well applies as a comparative factor to color of tone. One speaks of brightening or darkening a tone, or more specifically sometimes of a more white or silvery or yellow tone,

or a saturated black tone, and so forth. These color comparisons are borrowed from the art of painting to stimulate emotional tone color according to the composer's demand. One often speaks of a plastic tone, comparing sound with sculpture. The arts are interrelated as we know. The physiological changes to bring about these different color changes occur in the vocal instrument automatically. For instance, the position of the tone will be modified accordingly causing slight changes in the resonance cavity of the oral pharynx and therefore tone color or form changes and, of course, there will be slight changes in other muscles which are involved in singing, as well. However, it is understood that the fundamental principles in voice production always remain stable.

### 6. Unification of comparisons.

The imagination of a landscape in its moving outline, plasticity, color, and scent, may represent a union of comparative elements to animate good vocal production and musical expression.

### 7. Emotional contrasts.

Any sudden, unpredicted emotion transferred into voice, as for instance,

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an outcry, can stimulate deep spontaneous inhalation and immediate, perfect coordination of those muscles involved in vocal production. Instant exclamations on vowels or words, on various pitches or on the same pitch, but with different expressions such as sudden surprise, joy, astonishment, pity, shock, sympathy, or others will often bring the long desired vocal results. Even sustained tones, but with the same feeling repeated and restimulated, can be practiced successfully. Especially helpful are these exercises for those students who are inhibited, who have a tendency to be over-introspective, and who easily get lost in detail.

One should always clearly bear in mind that the vocal apparatus is invisible. What we see is only the outer shell of the human instrument, unless one looks with the laryngoscope into the larynx. It is therefore illogical for singers to distort the features to produce better sound, since the facial muscles have nothing whatsoever to do with the activation of tone, and grimaces will only interfere with the correct resonating of the voice. Besides tiring the instrument through misuse of the main resonator, the oral pharynx will become smaller, consequently affecting adversely volume and carrying power of the voice, which often also tends to become hypernasal. It appears to be obvious that the functioning of the vocal instrument is brought about indirectly by imagination. However,

the use of imagery must always be accompanied by strict physiological explanations.

In practice it is advisable to use all previously suggested exercises in a way which will prevent their being carried over into the actual finished performance. They are only means to an end. It always is best to execute each exercise first with those recommended aids, but, subsequently, right after the aim has been accomplished, without any help. In this way one will benefit greatly, yet never establish any undesirable habit or dependence. The correct muscular sensations and functions stimulated by imagery can well be remembered and carried out, if practiced intelligently. Then, finally, the voice will function automatically at ease and will be well prepared to fulfill the various artistic and technical demands. ▲▲▲

### WATSON

(Continued from page 6)

too, the purpose is critical orientation—that is, cultivation of a critical approach to and control of relevant knowledge and information—not indoctrination.

3. *Techniques of critical and creative thought and communication.* Nearly all of the other areas are shot through with this aspect of human activity and endeavor. But it is such an indispensable ingredient of intellectual maturity, which is undoubtedly the most basic overall aim of graduate education, that it is singled

out for special attention. The Harvard Report sums up this intellectual quality effectively as four "traits of mind": "To think effectively, to communicate thought, to make relevant judgments, to discriminate among values."\* Intellectual activities usually are a mixture of criticalness and creativeness. The critical factor involves analysis, partition, and comparison, while the creative has to do with synthesis—the production of organic wholes. They are complementary; in science analysis is predominant, in art synthesis is. Both are essential in teaching music.

4. *Practical musicianship.* This category covers performance and interpretive skills and relevant knowledge, score reading, keyboard improvisation, conducting and rehearsal techniques, arranging and rearranging scores to fit particular ensembles, and so on.

5. *Theoretical musicianship.* As the title implies, this includes knowledge of harmony, counterpoint, form, style, and also the analysis and identification of music in terms of these elements both aurally and from the score.

6. *Music History.* Knowledge of the more basic facts and generalizations of music history are indispensable to effective musicianship, and insight into their interrelations with cultural history is an aid to effective teaching.

7. *Music Literature.* The cultivated musician and music teacher is the musician-teacher who has a close acquaintance with a wide variety of music literature, and this involves an understanding of its formal and stylistic characteristics. The holder of a doctorate in music education should be a musically cultured individual.

8. *Specialization.* Every doctoral candidate should have one or more specialized areas or levels of teaching in which he has a high level of control of the principles, techniques, and materials.

9. *Research method.* A major outcome of doctoral study should be the development of skill in the use of basic research procedures, understanding of the principles of research, and high level control of the research techniques employed in connection with the dissertation.

10. *Dissertation.* Another major outcome of doctoral study should be

## Journal of Research in Music Education

Vol. III, No. 2, Fall 1955

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## Music Educators National Conference

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the production of a creditable piece of research which makes a real contribution to knowledge, educational methodology, or research methods.

11. *Professional education.* It is not enough for a teacher to have competence in his own field of specialization nor, for that matter, in the larger area of his field. Instead, he should have a comprehensive grasp of the overall problems of education and view his own work in its inner-relation with the other aspects of the curriculum.

12. *General education.* More and more educators are recognizing the need for and the importance of general education in the world today. Musicians and music teachers are just as much in need of the social, human, and intellectual benefits that true liberal education has to offer as others. Yet they, as other professional groups, are faced with the problem of developing and maintaining highly specialized skills, knowledge, and insights, and this side of their education cannot in the slightest be sacrificed. They must, therefore, fully utilize the natural relations and extensions of their own field with other fields of knowledge and human activity, as well as seek intellectual and aesthetic satisfaction outside their realm of professional involvement. Here is a real challenge and opportunity for those responsible for doctoral study.

As suggested in the beginning, this is a tentative attempt to block out the areas of development for doctoral study in music education. The nature of the minimum essentials to be specified and to some extent the interpretation of the area itself, rather largely depend upon the definition of music education on which the program is based and the educational population which it serves. For example, if college and university teachers of applied music or music theory were included, the patterning of the minimum essentials of a program would be different from what it would be if it were pointed exclusively for public school music teachers. So, one of the first decisions that planners of doctoral programs should make concerns the population for whom the program is to be formulated.

Actually, this notion of minimum essentials should operate in two ways: (1) there should be the mini-

mum essentials of a specific program which would be determined by the nature of the general educational population for whom the program was designed, and (2) within the limits of these minimum essentials, minimum essentials would be determined for individual students in terms of their specializations, backgrounds, and teaching and performance objectives. This scheme would maintain standards and at the same time result in a program of sufficient flexibility to provide for the individual differences and needs of students. ▲ ▲ ▲

\*Harvard Committee. *General Education in a Free Society.* Cambridge, Harvard University Press, 1945, pp. 64-73.

## BRYDEN

(Continued from page 5)

Psalms, as to be expected, were used extensively. The nature of their sentiment and versification availed itself to the principle of alternation, statement and confirmation, and responsive answers, all of which are basic features of polychoralism.

Much as in the other arts music had adapted itself to the prevailing conditions of the 17th century Baroque. With the passing of an era, it was soon to be replaced by a style more suitable to the changing times.



## SOUTHERN DIVISION CONVENTION

(Continued from page 7)

sion. The precision, the musicianship, the intonation were all admirable.

Walter James, tenor, of Florida State University, sang a recital of

well chosen songs in the Georgian Ballroom, Thursday afternoon, with Lee Rigsby as his accompanist.

In the minds of many convention-goers the piano recital on Friday evening given by Edward Kilenyi was the high point of the entire meeting. The master played Beethoven's *Sonata in C Minor*, Opus 111, with authority and brilliance rarely heard. The twelve Chopin *Etudes* which followed the Beethoven were luminous monuments to the technical facility and dramatic insights of this Florida State University musician.

Friday morning the North Fulton Special Choir of Atlanta, under Robert S. Lowrance, sang a varied program with good blend, fine diction, and considerable spirit. They included several Christmas and folk songs. That evening the banquet speaker was the National President, Karl O. Kuersteiner, who pointed the way for the new organization to vigorous growth, even as he demonstrated the values of a sound professional organization to the various interest groups in the membership. Beverly Wolff Dwiggins, of Atlanta, contralto, followed the address with an excellent recital of songs by Mozart, Donizetti, and Wolf. Her authoritative style, her command of the dynamic ranges, and the sheer beauty of her voice combined to make a most rewarding half hour.

The convention guests were honored next by the Atlanta Symphony Quartet who came to play the first movement of the Mozart *Eine Kleine Nacht Musik*, and to conclude the evening with a radiant playing of the Ravel *Quartet*. These men were heard for the first time by many of the guests, but their command of the Impressionist's style, the

## Natural Singing and Expressive Conducting

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A music teacher himself for more than twenty years, the Head of the Voice Department at Salem College offers to other teachers and to music students an interesting book in which he discusses the fundamental principles of good singing, offers an introduction to advanced vocal techniques, and includes a section on choral conducting. The extensive classified and graded lists of anthems and solos will prove very valuable for repertoire building.

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quality of rapport among them, the subtleties of nuance, and the clean tone demanded hearty respect from the audience, who responded warmly to their music.

The closing general session on Saturday morning was highlighted by an appearance of the University Singers from Florida State University who sang a greatly appreciated program under their conductor, W. L. Housewright. In a program ranging from a Motet: *Gaudient in Coeli* by Victoria to a children's song: *I Bought Me a Cat*, arranged by Copland, they also produced a chorale and fugue from the Bach Cantata No. 106 that was outstanding. Here their reassuring vigor and *distintamente* in the contrapuntal passages brought resounding approval from the audience.

Four piano meetings were held, with Junior and Senior sub-sections sharing two each. The Junior sessions, with Miss Polly Gibbs, as program chairman, devoted time to Contemporary Literature demonstrated by Duchein Cazedessus of L. P. I., Ruston, Louisiana; Two-piano Literature played by Julia Shenebly Black, Atlanta, and Jay Fuller,

Decatur, Georgia; and Chopin *Preludes* played by John Chrisman, Berea College, Kentucky. The Senior division discussed the development of musicianship and technical mastery, and on Saturday heard an illustrated talk on Mozart's piano literature by William Newman of the University of North Carolina.

A group of four teachers of voice, Arnold Putnam, Furman University, Arlene Hankey, University of Alabama, Haskell Boyter, Atlanta, and Richard Collins, Alabama Polytechnic Institute, served as a panel of analysts and worked with nine demonstration voices in the first voice session; included were voices which had had no training, and one which had been trained for eight years. In another meeting the voice teachers heard eighty minutes of repertoire, designed for students of all stages of advancement, but concentrated on the new approved list for young voices published recently by The National Association of Teachers of Singing. Dallas Draper of Louisiana State University and James Wood, Southern Baptist Theological Seminary of Louisville, Kentucky, made highly valuable contributions. Eleanor Abercrombie, Birmingham, served as chairman.

of Louisville, Luis Harold Sanford, Winter Park, Florida, and Haskell Boyter of Atlanta analyze the weakness and strengths of the well-integrated church service. A plea was expressed for carefully planned interrelation of all parts of the service.

Musicologists read papers and listened to tape-recorded extracts from research done by Eugenia Saville, Duke University; Lee Rigsby, of Florida State University; and Peter Hansen of Tulane University. Glen Haydon of the University of North Carolina presided.

Dean Dwight Anderson of the University of Louisville presented to the Contemporary Music session the pianist, Benjamin Owen, of his faculty, who played *Sonatas* by Claude Almand and Alberto Ginastera, and the *Ludas Tonalis* by Hindemith.

#### Student Affairs

The Student Affairs section used a panel discussion approach in exploring the "Broadening Field of Music in Business," examining the role of music in schools, radio-television industry, libraries, hospitals, entertainment bureaus, and allied outlets.

The organizational and business aspects of the convention were under continuous surveillance by the Executive Board of the organization, and the Council of State and Local Presidents together with the representatives of the state organizations seriously considered professional standards being maintained and advanced in the Southern Division area.

Certification received special consideration Thursday afternoon when Merle Holloway of Tampa, Florida, presided over a discussion by the Presidents of the state associations.

Even from this brief, superficial report, it is apparent that the convention in Atlanta dealt meaningfully with a host of problems for the geographical area called the Southern Division. However, the convention was also an assemblage of distinguished leaders in whom the area may repose special confidence and hope for continued welfare. Whereas the convention embraced a notable variety of interest areas, those areas will multiply as the professional musicians recognize the merit of, and accede to leadership of the new Southern Division.

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#### Theory

Theory was approached in two sessions which served to concentrate attention on the elementary music student's deficiencies, and, again, to analyze systems of contemporary music for use in the theory classes in college.

Those particularly interested in the Strings met to hear music by representative groups from Atlanta, and to discuss with Atlanta's Symphony conductor, Henry Sopkin, and other leading orchestral figures "The Relationship between the Community and Professional Symphony Orchestra and the School Music Program."

The College Music sections under the chairmanship of W. L. Housewright, Florida State University, devoted discussion time to the (1) "Administrative Problems in the School of Music," (2) "Performance Standards," and (3) "Music Literature and Theory as a Basis for Public School Music Teaching."

The Organ and Church Music sessions heard Dr. Forrest Heeren

## ANSON

(Continued from page 3)

lished by BROUDE.

Original cadenzas to the first and second movements can be found in the Girdlestone book: Mozart and His Piano Concertos, page 504.

K. 415 (E. 387 b)—Concerto in C major  
Composed in winter 1782/83 in Vienna.

Three movements:

Allegro C major 4/4  
Andante F major 3/4  
Allegro C major 6/8

The most brilliant yet the most conventional of this set of three composed in the same season, and full of typical Mozart details and refinement. Not at all easy.

### PUBLICATION:

The only American Edition is the Miniature Score published by BROUDE.

Cadenzas by Mozart for all three movements are found in the Cadenza Collection, K. 624, also published by BROUDE.

### IV—THE MATURE WORKS

K. 419 (E. 449)—Concerto in E flat major.  
Completed February 9, 1784, in Vienna.

Three movements:

Allegro vivace E flat major 3/4  
Andantino B flat major 2/4  
Allegro ma non troppo E flat major 2/2

Here begins a new series of twelve great concertos, the sum total probably the greatest of Mozart's instrumental composition. A fascinating work in the new manner. Written for Barbara Poyer, a young pianist living in Vienna.

### PUBLICATIONS:

INTERNATIONAL MUSIC COMPANY No. 1086.  
Original cadenza by Mozart for the first movement.

PETERS EDITION No. 4601.

Edited by Bruno Hinze—Reinhold. Original cadenza by Mozart.

SCHIRMER LIBRARY No. 1756.

Edited by Isidor Philipp. Original cadenza by Mozart.

K. 450 (E. 450)—Concerto in B flat major.  
Completed March 15, 1784, in Vienna.

Three movements:

Allegro B flat major 4/4  
Andante E flat major 3/8  
Allegro E flat major 6/8

One of the most difficult, with exceptional prominence to the soloist. Cheerful yet brilliant, and to the highest degree personal.

### PUBLICATIONS:

INTERNATIONAL MUSIC COMPANY No. 570.

Edited by Edwin Fischer and Kurt Soldan. All cadenzas are the original ones by Mozart.

PETERS EDITION No. 3309 g.

Edited by Fischer and Soldan. Cadenzas by Mozart.

SCHIRMER LIBRARY No. 1746.

Edited by Isidor Philipp. Cadenzas by Mozart.

Miniature scores published by BROUDE and EULENBURG.

K. 451 (E. 451)—Concerto in D major.  
Completed March 22, 1784, in Vienna.

Three movements:

Allegro assai D major 4/4  
Andante G major 2/2  
Allegro di molto D major 2/4

The opening movement is a heroic and joyous March, the Andante is quite song-like, and the final movement is a Rondo much in the style of Haydn. NO AVAILABLE AMERICAN PUBLICATION.

K. 453 (E. 453)—Concerto in G major.  
Completed April 12, 1784, in Vienna.

Three movements:

Allegro G major 4/4  
Andante C major 3/4  
Allegretto G major 2/2

Another unique work, also written for Barbara Poyer, with soloist and orchestra in close unity. Happy music, with an underlying sadness. The brilliant variations of the last movement are tricky to play.

### PUBLICATIONS:

INTERNATIONAL MUSIC COMPANY No. 920.

Original cadenzas to first and second movements by Mozart.

SCHIRMER LIBRARY No. 1734.

Edited by Isidor Philipp. Original cadenzas, that for the second movement an alternate to the one used in the International edition.

An alternate cadenza for the first movement is also found in the BROUDE Cadenza Collection, K. 624.

Miniature scores published by BROUDE and EULENBURG.

K. 456 (E. 456)—Concerto in B flat major.

Completed September 30, 1784, in Vienna.

Three movements:

Allegro vivace B flat major 4/4  
Andante un poco sostenuto G minor 2/4  
Allegro vivace B flat major 6/8

Written for the blind pianist, Marie Therese von Paradies, with a rather feminine solo part. Beautiful sounds, but no surprises. NO COMPLETE AMERICAN EDITION.

There is an arrangement of the first movement, designed for student use by Louise Robyn, and published by OLIVER DITSON COMPANY.

K. 459 (E. 459)—Concerto in F major.

Completed December 11, 1784, in Vienna.

Three movements:

Allegro F major 2/2  
Allegretto C major 6/8  
Allegro assai F major 2/4

This Concerto is the longest in measures, though not in playing time. Each movement is possibly more beautiful than the preceding one. The first is joyful and rhythmic, the second charming and dreamy, the third genuine Opera Buffa, full of masterful counterpoint.

### PUBLICATIONS:

SCHIRMER LIBRARY No. 1701.

Edited by Isidor Philipp. Original cadenzas to first and last movements by Mozart, with a brief additional one probably by Philipp.

Miniature scores published by BROUDE and EULENBURG.

K. 466 (E. 466)—Concerto in D major.

Completed February 10, 1785, in Vienna.

Three movements:

Allegro D minor 4/4  
Romance B flat major 2/2  
Rondo (Allegro assai) D minor 2/2

For long the most popular of the Mozart Concertos, and almost the only one known and played in the 19th century. The first one written by Mozart in a minor key, it still remains a passionately romantic work, the Concerto form at its most dramatic. The Beethoven cadenzas are the favored ones.

### PUBLICATIONS:

ASSOCIATED MUSIC PUBLISHERS.

Edited by Carl Reinecke. Solo part only, the second piano part published separately. No cadenzas.

INTERNATIONAL MUSIC COMPANY No. 833.

Edited by Adolf Ruthardt. Cadenzas by Beethoven, Brahms, and Reinecke for the first movement, and by Beethoven and Reinecke for the third movement, are included.

PETERS EDITION No. 2897 d.

Edited by Edwin Fischer and Kurt Soldan. No cadenzas.

SCHIRMER LIBRARY No. 661.

Edited by Franz Kullak. Cadenzas by Beethoven and J. N. Hummel are included.

Other cadenzas:

To first and last movements by Robert Casadesus, published by ELKAN-VOGEL COMPANY.

To first and last movements by Clara Schumann, published PETERS EDITION No. 3629.

Miniature scores published by BROUDE and EULENBURG.

K. 467 (E. 467)—Concerto in C major.

Completed March 9, 1785, in Vienna.

Three movements:

Allegro maestoso C major 4/4  
Andante F major 4/4  
Allegro vivace assai C major 2/4

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PUBLICATIONS:

PETERS EDITION No. 2897 e.

Edited by Edwin Fischer and Kurt Soldan. No cadenzas.

SCHIRMER LIBRARY No. 662.

Edited by Hans Bischoff. Various cadenzas by August Winding. Splendid recent and brief cadenzas to first and last movements by Robert Casadesus are published by ELKAN-VOGEL COMPANY.

Miniature scores published by BROUDE and EULENBURG.

K. 482 (E. 482)—Concerto in E flat major.

Completed December 16, 1785, in Vienna.

Three movements:

Allegro E flat major 4/4

Andante C minor 3/8

Rondo. Allegro E flat major 6/8

A dignified and regal Concerto, heard rather frequently these days. The second movement is particularly wonderful.

PUBLICATIONS:

PETERS EDITION No. 3826.

Edited by Robert Teichmueller. Cadenzas to last movement by Hummel.

SCHIRMER LIBRARY No. 663.

Edited by Hans Bischoff. Cadenzas to first and last movements by Hummel.

Excellent cadenzas to first and last movements by Robert Casadesus are published by INTERNATIONAL MUSIC COMPANY No. 433.

Miniature scores published by BROUDE and EULENBURG.

K. 488 (E. 488)—Concerto in A major.

Completed March 2, 1786, in Vienna.

Three movements:

Allegro A major 4/4

Adagio F sharp minor 6/8

Allegro A major 2/2

Another great work, and a popular one. The first movement is transparently clear, the superb second one full of intense feeling, and the final one gay and irresistible. Clearly a masterpiece.

PUBLICATIONS:

ASSOCIATED MUSIC PUBLISHERS.

Edited by Carl Reinecke. Solo piano part only, with a second piano part published separately. No cadenzas. CARL FISCHER No. O 2953.

Edited by Bruno Hinze—Reinhold. Cadenza by Mozart.

PETERS EDITION No. 3309 a.

Edited by Adolf Rithardt. Cadenza by Mozart.

SCHIRMER LIBRARY No. 1584.

Edited by Francis L. York. Cadenza by Mozart.

A fine, difficult, and lengthy cadenza by Leopold Godowsky is published by CARL FISCHER No. P 1624.

Miniature scores published by BROUDE and EULENBURG.

K. 491 (E. 491)—Concerto in C minor.

Completed March 24, 1786, in Vienna.

Three movements:

Allegro C minor 3/4

Larghetto E flat major 2/2

Allegretto C minor 2/2

A sublime masterpiece of tragic and passionate emotions. Symphonic proportions and style, with the richest orchestration of any Mozart Concerto. This is not social but personal music.

PUBLICATIONS:

PETERS EDITION No. 3309 h.

Edited by Edwin Fischer and Kurt Soldan. No cadenzas.

SCHIRMER LIBRARY No. 664.

Edited by Hans Bischoff. Cadenzas to all three movements by Hummel.

Cadenzas to the first and last movements by Leopold Godowsky are published by CARL FISCHER No. P. 1495. Miniature scores published by BROUDE and EULENBURG.

K. 503 (E. 503)—Concerto in C major.

Completed December 4, 1786, in Vienna.

Three movements:

Allegro maestoso C major 4/4

Andante F major 3/4

Allegretto C major 2/4

A work of great dimensions, a bold and rich style, with a wealth of polyphonic writing, this is perhaps the most difficult of all the Mozart Concertos.

PUBLICATIONS:

INTERNATIONAL MUSIC COMPANY No. 996.

Cadenza to the first movement by Robert Casadesus. Miniature scores published by BROUDE and EULENBURG.

K. 537 (E. 537)—Concerto in D major.

Completed February 24, 1788, in Vienna.

Three movements:

Allegro D major 4/4

Larghetto A major 2/2

Allegretto D major 2/4

Mistakenly called the "Coronation" Concerto, this is a work of large scale, brilliant, easy to understand, but still of minor stature. The solo part of the manuscript is especially sketchy, and much of today's printed editions is the work of another.

PUBLICATIONS:

PETERS EDITION No. 2897 f.

Edited by Edwin Fischer and Kurt Soldan. No cadenzas.

SCHIRMER LIBRARY No. 665.

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## To the Editor

## WORDS OF PRAISE

Dear Mr. Jones:

The S.T.J. editorial in the recent issue of AMT (January-February 1956) seems to me to be the tops, although I always enjoy them all.

Also the Dressell article was very fine.

Hazel D. Monfort

Alva, Oklahoma

My dear Mr. Jones:

I want to congratulate you upon the wonderful magazine AMERICAN MUSIC TEACHER.

I have enjoyed every issue, and it has also been to me an inspiration to broaden my horizon as a "human being" first and a music teacher next. This last issue (May-June, 1955) was especially outstanding I thought because of the splendid article by Dr. Howard Hanson on "The Fulfillment of Your Capabilities." What a profound and magnificent expression of the really vital elements of life! . . .

I feel the sentiments expressed by Dr. Hanson are "priceless" . . .

This magazine is tops for the professional musician.

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